

# THE LITERARY WORLD.

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## TO THE READER.

SINCE the issue of last week's number of the *Literary World*, the work has passed into other hands; the proprietorship having been purchased by MESSRS. E. A. and G. L. DUYCKINCK. The first numbers of the paper were issued under the editorial auspices of the former of these gentlemen; and the writer of the present paragraph, in relinquishing his charge as Editor, cannot but congratulate the readers of the *Literary World*, that it will hereafter be owned and conducted by those who have the mental accomplishment, the ability, the zeal, and the resources to carry out its objects, until it becomes all that its best friends could wish. Albeit he has felt conscious that its columns were often too exclusively literary to meet the varied taste of the day, yet the course of the work, in widening the scope and lifting the tone of this species of journalism, has not been wholly unrecognised in Europe as well as this country. To the personal correspondents, both at home and abroad, who have co-operated with him in his efforts to this end (and whose interest in the work he trusts will remain unabated), the retiring editor offers his heartfelt acknowledgments; confident that the communion of thought which for the last eighteen months has existed between them, will leave some traces which are indelible. It may be proper to add, that conceiving that his engagement with the subscribers of the paper continues till the close of the year, he will contribute a series of articles until the present volume is completed.

C. F. H.

## EDITORIAL.

THERE is little to be said with reference to the future conduct of a journal well established and now for so considerable a period before the public. Its usefulness has been recognised by the frequent quotations from its pages by the press, and it has received a steadily increasing support from the public and the trade.

The new proprietors will employ their best resources to secure a continuance and increase of this support. They have the satisfaction to announce that an engagement has been made with its late editor, C. F. Hoffman, Esq., under whose management the independence and character of the journal have been so honorably maintained, for a series of papers

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to be contributed, during the present season, on topics of novelty and interest. Other contributors have also been secured, whose aid will add greatly to the efficiency of the journal.

Under these auspices the original editor of the *Literary World* enters again upon the conduct of its pages. That he will receive a cordial support from numerous friends and from the press, he cannot doubt, though he has, perhaps, no better claim to this indulgence than the fact of having frequently received it before. A journal like this, however, establishes a community of interest where something may be reciprocated.

The topics introduced into discussion, the choicer spirit of the world preserved in its poetry and philosophy, the sympathetic communion with minds which have in them something nobler than the earthworm or the muck-rake, the word fitly spoken which is to nerve to manly duty, the exhibition of character to be avoided or imitated in history, the narratives of travellers, the pages of fiction, or whatever the contemporary literature presents; the kindling recognition of that labor of magnanimity which inspires all great achievement in science or art; the duty of the good hater inseparable from the true lover: these are matters of every week's concern in the *Literary World*, which, if pursued faithfully, should draw to them a corresponding support for what is worthily done with generosity and forbearance where the object pursued is better, perhaps, than the mode of pursuing it. In fine, there is something of the mutual obligations and privileges of society and friendship between the reader and editor.

There are one or two points respecting the new matter which will appear in the *Literary World*, worth a moment's comment; this journal has, for the most part, been pursued with a limitation of the subject matter which has drawn with it something of monotony. There is room for greater variety of topics and of treatment. Professional readers, even, look for something more than purely scientific or critical discussion; and even they are pleased in a journal which must, after all, leave to the Quarterlies the more elaborate treatment of subjects, with something of the quick and suggestive terms of conversation. People do not wish to be lectured, but talked to; and, without doubt, the nearer newspaper writing approaches the best conversation, the more successful it is, and in agreement with the true nature of this species of composition.

Without infringing upon the usefulness of the *Literary World*, as a mirror of contemporary Literature and Science, and, indeed, while strengthening these departments of the Journal by the accession of new contributors, there will also be provision for a great variety of entertaining matter, within the scope of the paper, and of a general interest.

We shall from time to time introduce Tales and Sketches, where they have freshness, originality, and a genuine knowledge of life; insisting, of course, upon something more than the vicissitudes of Amanda Jenkins's affection for Peter Stubbs for a story, the won-

derful narrative connected with Penelope Smith's new bonnet, and all that flatulent kind of thing, which is so interesting in the *Mil-liners' Magazines*.

We have also made arrangements for a Series of European Sketches, from an attractive pen, descriptive of a tour made at a time just preceding the recent revolutionary outbreaks, when a traveller might write of Painting and Art, take a leisurely survey of character and incident, and pour out his enthusiasm upon landscapes unmarred by hospitals and assassins.

The Manners and Amusements of the time afford topics of importance, which will not be uninteresting, especially to our country readers. What we shall have our eye on in this way may be described as the Picturesque of New York—what is going on in its Streets, its Concert Rooms, Museums, Theatres, and of these what one carries away that is profitable or pleasurable for next morning's reflection.

There is a class of topics which no Journalist should be insensible to at the present day. The advancement of a sound popular education; the extension of the comforts and refinements of the few to the many; the amelioration of poverty and suffering embraced in those questions of Social Improvement, which afford chivalric employment to the best men of the times, are all matters which arise naturally in connexion with Literature, Science, and Art. Virtue in action is the living body of which Invention and Poetry are the eyes and heart.

## Original Papers.

THE EARLIEST DESCRIPTION OF THE COLONY OF NEW NETHERLANDS BY AN EYEWITNESS.

AT the opening meeting of the New York Historical Society, held on Tuesday evening, a paper of great novelty and interest was read, being the first account, written on the spot, which we have of the early history of the City of New York, or rather of the Island of Manhattan. It was communicated to the Society by Mr. Brodhead, Secretary of the United States Legation in London, from the hands originally of M. F. A. G. Campbell, Esq., of the Royal Library at the Hague, by whom this curious relic of the past was discovered among certain documents recently purchased by the government, relating to the Dutch West India Possessions in Brazil. The deficiency of authentic documents relating to the period between 1614 and 1640, had been noticed by Mr. Brodhead in the Report of his Historical Investigations in Holland to the Society in 1841. This is an opportune discovery. There are earlier accounts of the island than the date of this letter,\* but none by an eye-witness. The ship "Arms, of Amsterdam" Mr. Brodhead tells us, brought to Holland in 1626 the news of the purchase of Manhattan Island from the Indians for about twenty-four dollars, and it was in this very ship, of which the memory has been thus curiously preserved, that the author of the newly discovered letter, Isaac de Rasieres,

\* By Wassenaar in his "Historische Verhael" 1623 and 1624; De Laet in 1625.—Mr. Brodhead's Note.

went out in the early part of the same year. De Rasieres, it seems, acted as secretary of the colony in the New Netherlands, and held a correspondence with Governor Bradford of New Plymouth, in 1627, whom he afterwards visited as ambassador, and who pronounced his guest, "a man of fair and genteel behavior." De Rasieres was afterwards entangled in Provincial troubles, his papers were seized, probably to the loss of the modern historian. He returned to Holland and drew upon his memory for this letter to his friend Samuel Blommaert, a leading director of the West India Company.

This is the history of the document, and so far as is known of the writer. By the courtesy of Mr. Bartlett, foreign corresponding secretary of the Historical Society, we are enabled to lay some of the most interesting passages of the "letter" before our readers. We have at the outset a topographical survey of the bay, harbor, and surrounding islands. This is followed by the usual Indian descriptions, with some peculiarities, of a tribe on the island called the Wappenos, who were tall, of an orange color like the Brazilians, inveterate haters, full of hereditary revenges, so fond of freedom that they could not be brought to work, who hunted in winter and fished in spring; were great lovers of fish, especially of an erotic white salmon; strung cockle-shell *seawan* for money, and were as particular about it as if they dealt with pearls; they shuffled and dealt rushes, and called the game *semeca*, gambling away what clothes they wore till they went off naked; when they were dressed they had on deer skin, or bear skin, or a seal skin, or covered themselves with turkey feathers, or Dutch duffle cloth, which was a blanket by night, a coat by day; the men were loose with the women, who were of middle stature, with long black hair, black eyes, and fine eyebrows, and smeared their orange colored bodies with grease, which did not improve their flavor; their marriages were based on settlements of *seawan*, and the bride for six weeks of separation bewailed her virginity, which they called "Collatismar-nenitten;" she sat all the while with a blanket over her head looking at no one and no one looking at her. For agriculture the women in March broke up the ground, and in April planted maize, and in May they set out beans to grow up on the stalks of the corn; they sucked the low stalks for sugar-cane, and made *sappaen* out of the grain, and some they put dried in baskets and buried in the ground, and went off with the men in hunting parties in October, coming back in December "as fat as moles." For their discipline when the women were unfaithful they were flogged, cropped, and driven from the house, but the children followed them, for they were fond mothers. When the husband was unfaithful, the wife brought him before the council, drew off his right shoe and left stocking, uncovered his nakedness and gave him a kick behind, and had the laws been generally administered the council would have had constant employment. For pollies they had a chief *Sackima*, whom they chose by election. Strangers they carried to the council where they smoked without speaking and then entered upon a consideration of the case, the approvals being sounded by "he!"

In this stage in the narrative which we have thus briefly condensed, four pages of the original MS. are wanting—a gap to be much lamented.

The letter is resumed with the writer in

New England, who is again topographical, and gives us a curious picture of the warlike New Plymouth.

"New Plymouth lies on the slope of a hill stretching east towards the sea-coast, with a broad street about a cannon shot of 800 [yards] long, leading down the hill; with a [street] crossing in the middle, northwards to the rivulet, and southwards to the land. The houses are constructed of hewn planks, with gardens also enclosed behind and at the sides with hewn planks, so that their houses and court-yards are arranged in very good order, with a stockade against a sudden attack; and at the ends of the streets there are three wooden gates. In the centre, on the cross street, stands the Governor's house, before which is a square enclosure, upon which four patereros [steen-stucken] are mounted, so as to flank along the streets. Upon the hill they have a large square house, with a flat roof, made of thick sawn plank, staged with oak beams, upon the top of which they have six cannons, which shoot iron balls of four or five pounds, and command the surrounding country. The lower part they use for their church, where they preach on Sundays and the usual holidays. They assemble by beat of drum, each with his musket or firelock, in front of the captain's door; they have their cloaks on, and place themselves in order three abreast, and are led by a serjeant without beat of drum.

"Behind comes the Governor, in a long robe; beside him, on the right hand, comes the preacher, with his cloak on; and, on the left hand, the captain, with his side arms and cloak on, and with a small cane in his hand,—and so they march in good order, and each sets his arms down near him. Thus they are constantly on their guard night and day.

"Their government is after the English form. The Governor has his council, which is chosen every year by the entire community, by election or prolongation of term. In inheritances they place all the children in one degree, only the eldest son has an acknowledgment for his seniority of birth. They have made stringent laws and ordinances upon the subject of fornication and adultery, which laws they maintain and enforce very strictly; indeed, even among the tribes which live amongst them. They [the English] speak very angrily when they hear from the savages that we should live so barbarously in these respects, and without punishment. Their farms are not so good as ours, because they are more stony, and consequently not so suitable for the plough. They apportion their land according as each has means to contribute to the Eighteen Thousand Guilders which they have promised to those who had sent them out; whereby they have their freedom without rendering an account to any one; only if the King should choose to send a Governor-General, they would be obliged to acknowledge him as sovereign chief. The maize seed which they do not require for their own use is delivered to the Governor at three guilders the bushel, who, in his turn, sends it in sloops to the north, for the trade in skins among the savages. They reckon one bushel of maize against one pound of beaver skin: in the first place, a division is made according to what each has contributed, and they are credited for the amount in the account of what each has to contribute yearly towards the reduction of his obligation; then, with the remainder, they purchase what next they require, and which the Governor takes care to

provide every year. They have better means of living than ourselves, because they have the fish so abundant before their doors. There are also many birds, such as geese, herons, and cranes, and other small-legged birds, which are in great abundance there in the winter."

There is much which is characteristic and which commands our respect in this: the zealous anti-repudiating principles of these Plymouth settlers, making provision for the eighteen thousand guilders "obligation;" the aversion of these stern folk to the scantier morals of the Dutch; the better manners of their neighboring tribes; with the curious picture of these warlike saints on their church goings, reminding us of the Puritans of Hudi-bras.

There is more of interest in De Rasieres' letter, which, we are happy to learn, the public will be put in full possession of in an early forthcoming volume of the Historical Society Publications.

### Sketches of Society.

#### THE DENTIST.

My curse upon thy venom'd stang,  
That shoots my tortur'd gums along;  
And thro' my lugs gies mony a twang,  
Wi' gnawing vengeance;  
Tearing my nerves wi' bitter pang,  
Like racking engines!—BURNS.

You doubt, Reader, the connexion between Literature and Dentistry! How stupid! Why the very inventor of letters, Cadmus himself, began life by drawing dragons' teeth. He sowed them in the rich glebe of old Greece, and Men-at-arms—many and mailed from point to point, in terrible steel complete, as the myriads which stalk through Mr. James's novels, lifted themselves along the furrows of his ploughshare, and interlocked their rushing lines of bristling lances, till all went down in death together. And that first and fairest foughten field, which the Froissarts of the old classical world have chronicled, evoked the earliest Pindaric from a poet's bosom. And since then, does not every Sophomore know that the sixteen letters, to which the ancient Greek Alphabet was limited, were fashioned to correspond with the ivories upon the upper jaw of the inventor—that famous surgeon-dentist of Phœnicia, who always travelled with his turnkey in his pocket, when he went in search of his sister Europa.

No more, then, need be said to link our theme with the most classical association of elegant letters—nay, with the very teething period of language itself, when speech was but a nursing.

Ah, why cannot these pregnant, exalting, and refined reflections fill the breast and calm the soul of that agitated citizen who stands gazing upon one of Inman's masterpieces in the Bond Street parlor, as if absorbed in one branch of art, while his trepid nerves will tingle the next moment when summoned to become a sitter to another potent artist. Why will the worthy man not think of Cadmus, and forget his molar, quiescent at this fearful moment as if it never knew an ache; oh, too provokingly quiescent, 'tis like striking a foe that is down, to torture with steel that uncomplaining nerve: and the game spirit that brought him to the encounter is dead within the bosom of him who is expected to become a willing partner to the deed of dental immolation.

He will try one—yes, one more filling? Did Pætolus, or Sacramento, that radiant western water, in which some Alleghanian



Midas washed himself three thousand years ago—was it the Lydian or the Californian Chrysorrhoeas which yielded the golden sands in which his delicate nerve is to be mailed? Why should he writhe beneath the hand that puts the armor on? Let him think of Kit Carson, and what such bold adventurers have endured in battling their way to the river, a part of whose bed he is henceforth to carry in his mouth. Let him think of Col. Fremont's sufferings in those snow-surged Sierras; whose drift whirls for ever between us and the golden river. Let him think of the colonel's father-in-law, and the hard things which come out of his mouth, and shudder no more at the golden periods which Mr. Parmly puts into his own.

One can hardly realize when his eye curls along the red and white stripes of a barber's pole, that lather and blood were thus typified centuries ago upon this street emblem of what was once the same profession! Who dreams now of associating Dr. Mott with Saunders's Razor Strop, or thinks of the immortal Larrey in the same breath with Gouraud's Shaving Cream? Yet the Barber and Surgeon were once identical, and even down to Smollet's time we discover from the allusions of Roderick Random's excellent friend Strap, that their occupations were still occasionally united in the same person. The noble science and high art of Surgery needs no illustration at our hands to mark its growth in honorable repute since the day of its divorcement.

As with the Surgeon, so was it with the Dentist, who, long identified with the Juggler, in which character we have seen him figure on the Park boards in Opera, claimed his chiefest glory from his sleight of hand, and published his address in twitching out a tooth by the adroitness with which the villager's coin would shift from beneath an upturned horn-cup into his own pocket, at the cabalistic utterance of "hey presto change."

All this was bettered in this country long before our present readers came upon the stage. But as one of the epochs of progress, many may still remember the "dentist's shop," as a species of den—a narrow room, with a glass door, half covered with a green curtain, through which the livid light would fall on ghastly figures within the grasp of the dreadful minister, whose huge chair of operation invariably reminded one of the Garotte. How the pale victims waiting each his turn of torture, were strung along the anxious bench in the entry; silent, yet looking at each other, to borrow emulous courage, as some half-suppressed sound would come from the cell within.

It is terrible this putting a man's head, the citadel of life, and thought, and will, into the hands of an armed official, whose weapon of power penetrates, searches, and busies itself, so near the cerebral seat of all; it is very terrible. Working around the heart in the same way, Rousseau would fain make us believe is equally dreadful, and yet one of the worst results of any shock to the heart, is its immediate effect upon the teeth. That fine net-work which lines the region of the præcordia, is connected with the finer tissue which glazes the roof of the mouth and the gums; and the tender emotions which vibrate most strongly in the bosom, the tenderest folly of love, may set a wisdom tooth aching. Aristænetus, who says that "love is itch, fever, pleurisy, what not," does not indeed mention the toothache, but it is clearly implied in his enumeration of maladies consequent upon that ailment of the soul, which mimics every form of bodily disease.

"Dentes illidunt sæpe labellis,  
Atque præmunt arcu adfigentes oculos."

Do not the teeth figure here, too, in the emollients applied by the poet to the passions? And how can it be otherwise? The cellular membrane of the mouth is *universal* with the whole body; it enters as an essential element in the constitution of every organ; surrounds, separates, and connects, every part, so that the mouth being the telegraphic office of the whole system, with the electric battery of the brain placed just above it, anything which affects its ivory ministers, is of course transmitted throughout all nervedom.

The preacher discourses warningly of the things which come out of the mouth; the Dietist with not less eloquence appeals to our concern for the things that go in; how much more important are the things which are there all the while, or which by courtesy at least are supposed to be there? The chance visitors to a house surely cannot be as important as the tenants who hold from year to year.

Thus at least may have thought "the American Society of Dental Surgeons," whose theory organized the learned association whose quiet labors in raising the character of their profession have told so successfully in every part of the Union. The quarterly Journal published under their auspices in Baltimore, is already in its ninth volume, and the graduates of "the Baltimore College of Dental Surgery," distributing themselves throughout the United States, are widely sharing with society the benefits they have derived from the institution, whose *Eighth Annual Commencement* has been celebrated the present year. Let the American reader kindle with pride as he peruses the following paragraph from Dr. Parmly's Address to the graduating class:—

"A few years ago the name of dental college was utterly unknown in the vocabularies of men; there had been colleges for other objects from remote antiquity, colleges for cardinals, colleges for priests, colleges academical and colleges medical, but it was reserved for the legislature of Maryland and its monumental city, to justify their enlightened regard for the public welfare, by founding a college of dental surgery, the first that has been known in the existing annals of our race."

When we remember that facility of empirical practice has in some countries almost assimilated the Dentist with the Jockey (whose admitted excuse for knavery is the ease of deception and consequent temptation to imposture in his business), the creation of such an institution to war with ignorance and professional quackery may well be a source of national pride in America. We need hardly add that the study of the Profession, associated with general culture and liberal accomplishment in such an institution, has already lifted all its respectable practitioners in this country to a consideration which was formerly only accorded to the few men of genius scattered here and there throughout the world, engaged in the pursuit; and it only needs now some dainty devotee holding the quaint and pleasant pen of an Izaak Walton, deftly enlarging upon the temperance, patience, amenity of manners and purity of mind, and neatness of bodily habit, to associate familiarly "the gentel science of Dentistrie" with the most delicate of Arts.

It is true there are some reprobates who, like Lord Byron speaking of the kindly Izaak, and calling him

"A quaint old cruel rascal,  
I wish he had a fishhook in his gullet,  
And a live trout to pull it!"—

it is true that there are irreverent beings who will persist in looking upon a turnkey with the same feelings with which his lordship regarded the angling rod; but these old Bourbons of the day of small things will gradually die out and disappear in the good time coming. A very trivial anecdote will show that these prejudices were wholly unnatural, and belonged to a wrong and highly artificial state of society. Some tribes of our American Indians cure an inveterate toothache by placing the head of the patient upon a flat stone, a rusty nail is then applied to the offending tooth, and a blow from another stone drives it from its position. Some years since the surgeon of one of our western military posts, where the writer of this article was a visitor, having extracted the tooth of an Indian by a more scientific process, the operator was at once recognised as a Chemocomon chief, and the instrument which he used was forthwith proclaimed by the Indians to be "a little Medicine" (or enchanter). Nor did the affair end here. A few days afterwards the Doctor was invited to a convocation of his red brethren, on the plain near the fort. The occasion seemed formal, and the locality was remarkable; for there is no more beautiful scene in the world than that which the children of the wilderness had chosen for this morning's ceremony—there where the castellated bluffs of the Wisconsin seem, in perspective, to joint on to those of the Mississippi, and wall in the broad meadow, the green islets and bright waters which tremble along the grassy margin of the nearer side.

Rasselas, or Mr. Willis, had they looked down upon that singularly level bluff-bound plain, might have assimilated it to a gigantic billiard table, with a very high cushion, over which Anakim sport their cues.

There sat the grim warriors drawn up in a circle; a ring of red paint and feathers upon the bosom of the green prairie. What could those mute people of the wilds, sitting there so statue-like in the sunshine, what could they want of the worthy surgeon who was but now formally introduced among them? Why, each Indian seated there has gravely insisted upon enjoying the pious luxury of offering up a tooth to "the little medicine which the white Okimaw carried in his pocket!"

When a higher civilization shall bring us back to nature, shall we not have the same reverence for the ministers and the instruments of Art in all the forms in which art is based on Science? C. F. H.

## Reviews.

*The Sketch Book of Geoffrey Crayon, Gent.*  
The Author's Revised Edition. New York:  
George P. Putnam. 1848.

MR. PUTNAM'S new edition of the Sketch Book, the second volume of the series of Washington Irving's complete writings, opens with a pleasant chapter from the author's literary history, in a narrative of the circumstances attending the first publication of this, one of the most delightful gifts which Refinement and Good Humor ever presented to the world. It appears that, obvious as are its merits, and uninviting of noxious criticism as is its delicate texture, it, notwithstanding, had the honor of a polite rejection from the London publisher, Murray. It is a lesson to young authors of sensibility never to hang

themselves in despair, though they have been given up by the publishers. Not a few of the most popular books, as well as the most profound, have been systematically dodged by the trade until they have somehow got a recognition from the public. It is easy to imagine how a publisher might be mystified over Butler's Analogy, for instance, but how he should misconceive the Rejected Addresses (which were rejected), or the Sketch Book, is it difficult to comprehend, until we reflect that a true capacity for humor or sentiment may be as rare as a genius for profundity. Mr. Irving (he was Mr. then) thought of Constable, at Edinburgh, and wrote to Walter Scott, remembering an earlier cordial reception at Abbotsford. It was the delight of Scott to entertain genius of the character of Irving's. The sheets of the Sketch Book were forwarded to him, and produced an early reply, with promises of aid, and the offer of a substantial editorship of five hundred pounds over a new weekly about to be established. Irving replied in a very happy letter, filled with the picturesque images which a young writer delights to paint from the novelty and pleasure of the exercise, and which it is a misfortune for any man to become so old and hackneyed as not to enjoy. They doubtless had their proper meed of admiration from so great a lover of the pictorial in literature. The newspaper enterprise was declined with the happy instinct of an indolent philosophy which could wait for more genial honors. Pity that the vice is not more frequent in this busy age. The lazy sybarites of the Castle of Indolence are not more eloquent in praise of their bounteous idleness than is gentle Geoffrey at his excuses. Truly saith the wise man: "The sluggard is wiser in his own conceit than seven men that can render a reason."

"My whole course of life," I observed, "has been desultory, and I am unfitted for any periodically recurring task, or any stipulated labor of body or mind. I have no command of my talents, such as they are, and have to watch the varyings of my mind as I would those of a weather-cock. Practice and training may bring me more into rule; but at present I am as useless for regular service as one of my own country Indians, or a Don Cossack."

"I must, therefore, keep on pretty much as I have begun; writing when I can, not when I would. I shall occasionally shift my residence and write whatever is suggested by objects before me, or whatever rises in my imagination; and hope to write better and more copiously by and by."

"I am playing the egotist, but I know no better way of answering your proposal than by showing what a very good-for-nothing kind of being I am. Should Mr. Constable feel inclined to make a bargain for the wares I have on hand, he will encourage me to further enterprise; and it will be something like trading with a gipsy for the fruits of his prowlings, who may at one time have nothing but a wooden bowl to offer, and at another time a silver tankard."

In this correspondence with Scott, of which we have very brief passages, there is this charming bit of poetical and paternal enthusiasm: "I think I told you that Walter is sweeping the firmament with a feather like a maypole, and indenting the pavement with a sword like a scythe—in other words, he has become a whiskered hussar in the 18th Dragoons."

The Sketch Book went to press in London at the author's expense; the publisher became embarrassed; Scott arrived in town; Murray looked through the great author's eyes, and the book was established.

We are not about to criticize the separate papers of this volume; the work was once done, and well done, by John Neal, in his spirited alphabetical catalogue raisonné of American authors in Blackwood's Magazine. He fished up, from the sweetmeats in which they were preserved, a few startling images which showed the poetical faculty of Geoffrey. Such was the "dusky splendor" of the vaulted passage in Westminster Abbey. There is nothing again of equal grandeur and imagination in this sketch, though there is some eloquent moralizing after Sir Thomas Browne and Jeremy Taylor. A few notes have been added to this edition, the original stock of the author's reading, which strongly enforce the sentiment of the sketch. There is a Hamlet Grave-Digger's scene over the relics of Edward the Confessor, and this little bit of unworked-up memorandum.

"In the winter time, when days are short, the service in the afternoon is performed by the light of tapers. The effect is fine of the choir partially lighted up, while the main body of the cathedral and the transepts are in profound and cavernous darkness. The white dresses of the choristers gleam amidst the deep brown of the oaken slats and canopies; the partial illumination makes enormous shadows from columns and screens, and darting into the surrounding gloom, catches here and there upon a sepulchral decoration, or monumental effigy. The swelling notes of the organ accord well with the scene."

"When the service is over the dean is lighted to his dwelling, in the old conventual part of the pile, by the boys of the choir, in their white dresses, bearing tapers, and the procession passes through the abbey and along the shadowy cloisters, lighting up angles and arches and grim sepulchral monuments, and leaving all behind in darkness."

While on these mortuary associations, there is the old sexton of Stratford-upon-Avon, who once tempted Geoffrey Crayon to assume the pencil.

"He had lived in Stratford, man and boy, for eighty years, and seemed still to consider himself a vigorous man, with the trivial exception that he had nearly lost the use of his legs for a few years past."

Here he is, simply transferred by Darley from a foxed fly-leaf of the town guide book,



Geoffrey Crayon, Del.

the only appearance we believe in public of our author as an artist—though he cultivated the brush once with Allston, and has given us many Claude and Teniers word-paintings since.

There is one paper of the Sketch Book which has always appeared to us overdone, of that class of benevolence and moral philosophy which is sometimes designated mawkish. It is the sketch of Roscoe,

"Quite too bright and good  
For human nature's daily food."

The parody of this paper, in "Warreniana," if we may be pardoned the bull, is in several of the best hits in the very language of the original.

Of the pathos of the volume we say little. No one can pretend that it is very Shakspearian. It is of the sentimental, not the passionate order. It may afford consolation to a certain class of minds, but there is little gun-cotton in it to rend the rocky heart of manhood.

But the bonhomie, the feeling—the description, the humor—Little Britain, Rip Van Winkle, Sleepy Hollow; who shall say aught against them?

There is, among the new matter of this edition, a sketch of a Sunday in London, a companion to the picture of a Sunday in the country, with the pedestrians in Sunday manners and Sunday clothes, "cleansed in mind as well as in person." The family procession, which seems of a piece with the rural groupings, may have an exaggerated look to those who have never witnessed the reality. But it is true to the scene. If we would impress the inhabitant of some heathenish land with the sanctity of the Christian Sabbath, we should take him not to the country, where nature, every eve and in many pauses of the day, holds her festival to heaven, but plunge him amid the rush, the clangor, and the ceaseless whirl of London, to awaken the seventh day to the mysterious calm and solemnity of the streets of that great metropolis. The stillness seems supernatural. We may conceive something of it in New York, with the omnibuses taken out, but the firemen and newsboys are left, and there is neither the one nor the other in London. Says the gentle Geoffrey Crayon:—

#### SUNDAY IN LONDON.

"And now the melodious clangor of bells from church towers summons their several flocks to the fold. Forth issues from his mansion the family of the decent tradesman, the small children in the advance; then the citizen and his comely spouse, followed by the grown-up daughters, with small morocco-bound prayer-books laid in the folds of their pocket-handkerchiefs. The house-maid looks after them from the window, admiring the finery of the family, and receiving, perhaps, a nod and smile from her young mistresses, at whose toilet she has assisted."

"Now rumbles along the carriage of some magnate of the city, peradventure an alderman or a sheriff: and now the patter of many feet announces a procession of charity scholars, in uniforms of antique cut, and each with a prayer-book under his arm."

"The ringing of bells is at an end; the rumbling of the carriage has ceased; the pattering of feet is heard no more; the flocks are folded in ancient churches, cramped up in by-lanes and corners of the crowded city, where the vigilant beadle keeps watch, like the shepherd's dog, round the threshold of the sanctuary. For a time everything is hushed; but soon is heard the deep, pervading sound of the organ, rolling and vibrating through the empty lanes and courts; and the sweet chanting of the choir making them resound with melody and praise. Never have I been more sensible of the sanctifying effect of church music, than when I have heard it thus poured forth, like a river of joy, through the inmost recesses of this great metropolis, elevating it, as it were, from all the sordid pollutions of the week; and bearing the poor world-worn soul on a tide of triumphant harmony to heaven."

There are several new pages occupied with a sketch of the Charter House and the intri-



cacies of the Middle Temple. In the opening we get a glimpse of Charles Lamb's fountain:—

#### THE TEMPLE FOUNTAIN.

"I had been buffeting for some time against the current of population setting through Fleet street. The warm weather had unstrung my nerves, and made me sensitive to every jar and jostle and discordant sound. The flesh was weary, the spirit faint, and I was getting out of humor with the bustling busy through through which I had to struggle, when in a fit of desperation I tore my way through several obscure nooks and angles, emerged into a quaint and quiet court with a grassplot in the centre, overhung by elms, and kept perpetually fresh and green by a fountain with its sparkling jet of water. A student with book in hand was seated on a stone bench, partly reading, partly meditating on the movements of two or three trim nursery maids with their infant charges."

The pensioners of the Chartreuse is in the author's happiest vein:—

#### LITTLE HALLUM AND THE OLD MEN.

"As I was seated in this musing mood, a small paneled door in an arch at the upper end of the hall was opened, and a number of grey-headed old men, clad in long black cloaks, came forth one by one; proceeding in that manner through the hall, without uttering a word, each turning a pale face on me as he passed, and disappearing through a door at the lower end."

"I was singularly struck with their appearance; their black cloaks and antiquated air comported with the style of this most venerable and mysterious pile. It was as if the ghosts of the departed years, about which I had been musing, were passing in review before me. Pleasing myself with such fancies, I set out, in the spirit of romance, to explore what I pictured to myself a realm of shadows, existing in the very centre of substantial realities."

"My ramble led me through a labyrinth of interior courts and corridors and dilapidated cloisters, for the main edifice had many additions and dependencies, built at various times and in various styles; in one open space a number of boys, who evidently belonged to the establishment, were at their sports; but everywhere I observed those mysterious old grey men in black mantles, sometimes sauntering alone, sometimes conversing in groups: they appeared to be the pervading geni of the place. I now called to mind what I had read of certain colleges in old times, where judicial astrology, geomancy, necromancy, and other forbidden and magical sciences were taught. Was this an establishment of the kind, and were these black-cloaked old men really professors of the black art?"

"These surmises were passing through my mind as my eye glanced into a chamber, hung round with all kinds of strange and uncouth objects; implements of savage warfare; strange idols and stuffed alligators; bottled serpents and monsters decorated the mantelpiece; while on the high tester of an old-fashioned bedstead grinned a human skull, flanked on each side by a dried cat."

"I approached to regard more narrowly this mystic chamber, which seemed a fitting laboratory for a necromancer, when I was startled at beholding a human countenance staring at me from a dusky corner. It was that of a small, shrivelled old man, with thin cheeks, bright eyes, and grey wiry projecting eyebrows. I at first doubted whether it were not a mummy curiously preserved, but it moved, and I saw that it was alive. It was another of these black-cloaked old men, and, as I regarded his quaint physiognomy, his obsolete garb, and the hideous and sinister objects by which he was surrounded, I began to persuade myself that I had come upon the arch mago, who ruled over this magical fraternity."

"Seeing me pausing before the door, he rose and invited me to enter. I obeyed, with singular hardihood, for how did I know whether a wave of his wand might not metamorphose me

into some strange monster, or conjure me into one of the bottles on his mantelpiece? He proved, however, to be anything but a conjurer, and his simple garrulity soon dispelled all the magic and mystery with which I had enveloped this antiquated pile and its no less antiquated inhabitants."

"It appeared that I had made my way into the centre of an ancient asylum for superannuated tradesmen and decayed householders, with which was connected a school for a limited number of boys. It was founded upwards of two centuries since on an old monastic establishment, and retained somewhat of the conventual air and character. The shadowy line of old men in black mantles who had passed before me in the hall, and whom I had elevated into magi, turned out to be the pensioners returning from morning service in the chapel."

"John Hallum, the little collector of curiosities whom I had made the arch magician, had been for six years a resident of the place, and had decorated this final nestling place of his old age with relics and rarities picked up in the course of his life. According to his own account, he had been somewhat of a traveller; having been once in France, and very near making a visit to Holland. He regretted not having visited the latter country, 'as then he might have said he had been there.'—He was evidently a traveller of the simple kind."

"He was aristocratical too in his notions; keeping aloof, as I found, from the ordinary run of pensioners. His chief associates were a blind man who spoke Latin and Greek, of both which languages Hallum was profoundly ignorant; and a broken-down gentleman who had run through a fortune of forty thousand pounds left him by his father, and ten thousand pounds, the marriage portion of his wife. Little Hallum seemed to consider it an indubitable sign of gentle blood as well as of lofty spirit to be able to squander such enormous sums."

And with the pleasing contemplation of these "antique, black-cloaked old men," we leave the reader with the further enjoyable intimation that there may be forthcoming, before long, a second series of the Sketch Book of Geoffrey Crayon.

*Sermons by Henry Edward Manning, M.A., Archdeacon of Chichester. Series the Second. New York: Stanford & Swords. 1848.*

MR. MANNING is reputed one of the High Church party in England, but we do not purpose to regard him in that light. It is sufficient for the purposes of this Journal that he appears in these sermons very much of a man, a patent of nobility which dates previously to the time when deacons were first installed, and archbishops enthroned in cathedrals according to the prevailing usages of the Church in Great Britain. His Churchmanity does not obscure his Christianity or humanity. It is not of that kind—it is too much occupied with holiness. He has one of those minds which would develop the laws of truth and beauty, of peace and goodwill, among men, of self-sacrifice and the patient heroism of daily duty under any system which tolerates such virtues. But whether instructed by the long wisdom of ages speaking through his church or by personal knowledge or sympathy, his lessons are eminently human.

Why should divinity be so little regarded in literature? The world and the church might safely be put in opposition, in a just and final calculation (they are undoubtedly so in many respects), were there not two elements common to them both—the heart of man. No mere worldly success can satisfy the wants of that; recourse must be had to a

higher influence. Christianity must mingle with the affairs of the world to satisfy the mere human conditions of prosperity; for man in the world or the church has a soul to be satisfied. Hence all things including the least, are useful for the purposes of this life as they contain provision for this want. Especially are literature and art to be supplied from this heavenly fountain, for these are particularly dedicated to the culture of the soul. As, in the argument of St. Paul, the Christian is to be regarded as most miserable if his hope should end with earth, and that it were better to eat and drink in mere sensuality than experience the torture a knowledge of unattainable and yet desired felicity would bring; so in the lesser teachings of poetry and philosophy—if they do not tend heavenward, better were it for the readers to be turned into Circe's swine than vexed with knowledge which only teaches the art of misery. In poetry especially, the religious element is indispensable. Hence some critics have, we think, been very ill judged, in limiting the use of the term sacred applied to poetry, to the professed treatment of religious subjects—in which they have done an equal injury to poetry and religion—producing as a result, lifeless, didactic hymn books and odes without sanctity or elevation. Christianity should constantly infuse life into literature.

"Poverty a holy state," is the title of one of these discourses, in which Divinity, abating naught of her heavenly authority, inculcates an admirable philosophy for the affairs of this world. In morals, the Bible and all sound thinking deduced from human experience are one. The sanctions, the motives of the one are taught from inspiration, but it is the same world in which men live and prophets teach, and to him who has ears to hear there is but one voice. In studying divinity we are studying the highest system of moral philosophy, and the poor old woman who

"Sits by her fire, and builds her hope in heaven,"

is meditating truths, and is inspired by emotions, which gild the brightest pages of Plato, Montaigne, or Emerson. There is no literature or art beyond this, when the heart is touched to so "fine issues," and the intellect, educated by the Bible, withers at a glance the vanity and falsehood of the world, and sees all things in just proportion.

In this discourse on Poverty the writer teaches what, if there were no religious sanctions, the judgment of the world would still approve of; what the stern instincts of life have exhibited in the traits of wild savages, in the discipline of polished heathen states, in the conduct of men who listen to no sermons—that self-denial is at the foundation of the manly character; what the Indian means when he sends his child into the wilderness with scanty scrip and store to contend for life with the beasts of the forest; what Spartan rigor figured, and Roman endurance; what scornful independence daily practises to support self-respect in the man of this world.

It seems to us that some of that knowledge so desirable in this community, which would lead to the permanent rise and rule of politicians, might be learnt from passages like this: "It is a remarkable fact, that many men to whom the world seems to open itself, that they may set themselves in its very heart, in places of the greatest power, influence, popularity, lose their real force in the measure in which they advance into it, and are simply powerless when they are at the

highest point of apparent mastery. \* \* The world hires them as eloquent orators to grace a feast day, or "as one that hath a pleasant voice, and can play well on an instrument," to drive away the vexing spirit when, in spite of itself, it is disquieted. In the turmoil and onward movement of its affairs, when the blood stirs, and plans are laid deep, and great casts are ventured, for pleasure, or gain, or self exaltation, the voice of the charmer is dormant, is rudely bid to be still, and he himself cast out. A pitiful lot, full of humiliation and heart breaking, when any deep or noble thought is still in a man! What might not such have been and done, if only they had been dead to the world, had refused its offers, and used no powers but those which God bestowed, or they themselves had wrung by force from the world itself?"

How powerfully is one phase of poverty described as "that position in the life of man where all the sorrows which came with sin into the world are surest to light upon him," though the discourse is written to vindicate this very condition. In truth, there is much to be said for and against this Poverty. The natural and strong instincts of the world against her company should go very far in own making up the estimate, "Give me neither poverty nor riches!" But sermons are to be taken like proverbs, of which it has been said that they are half truths, and should be sold in pairs. In the next series of his discourses, Mr. Manning should give us "wealth a holy state."

We must briefly say of these discourses, that whatever may be thought by any of their theological position it will be found very difficult to open upon a page of them which does not point out a way by which a man may become a great deal wiser and holier—rendering appropriate the peculiar dedication, "To all who in an age of controversy, are walking in the path wherein 'the wayfarers, though fools, shall not err.'" It appears to us too, that with a rigorous interpretation of the Christian life there is an acquaintance with human nature and sympathy with it which solve many a perplexing doubt, and "vindicate the ways of God to man." The style of the volume is compact and simple, of that class of composition introduced into the pulpit to its great advancement by Mr. Newman. It has little ornament; but its plain sincerity and the conviction of the heart are eloquence. In one passage we caught an echo—of Jeremy Taylor, but that is a beauty—"If we would but measure our needs by the measure of a death bed, or the necessities of a holy state, we should look with amazement and fear on the excessive and artificial habits of our daily life. Things we now look on as necessary would be seen to be wanton indulgences of self; our wants would be for the most part discovered to be fictitious, and our permitted indulgences to be a luxurious and dangerous softness."

*The Gambler; or, the Policeman's Story.* By Charles Burdett. New York: Baker & Scribner. 1848.

A WELL told story, illustrating the downward tendency of a vice which would seem, from the numerous publications on the subject, to be of rapid growth in our large cities. The New York localities and the personal narrative of the policeman, whose traits are well hit off, distinguish this from other narratives of the kind. It is dedicated to the late Mayor, Hon. A. H. Mickle, and is founded on real incidents.

*Young Men Admonished; in a Series of Lectures.* By Joseph P. Thompson, Pastor of the Broadway Tabernacle Church. New York: Leavitt, Trow & Co. 1848.

THE author in these addresses originally delivered from the pulpit, would, he says, divest himself of his clerical character to speak as one young man to others. The purpose is carried out in seven lectures on dishonesty, intemperance, gaming, &c. The style is earnest, and enforced by frequent facts and anecdotes. The introduction of Retzsch's "Game of Life," as a frontispiece, is an admirable idea, for it is a map of the whole course of temptation, with the relative bearing of the vices and virtues, while charity presides in the good angel. It lends a grace to the entire volume.

*A History of France; with Conversations at the end of each Chapter.* By Mrs. Markham. Prepared, for the Use of Schools, &c., by Jacob Abbott. Harper & Brothers.

Mrs. Markham has condensed into one volume, the History of France from the earliest period to the present time, in a familiar, conversational form, for the use of younger classes of scholars. The *imprimatur* of Mr. Abbott, in his commendatory preface, together with his notes and additional chapters, are a sufficient guarantee of the usefulness of the book as a standard work; and the woodcuts which accompany the text, and which are executed in a very good style, serve to render it more attractive to the readers for whom it is particularly intended, a very hard class to please, but whose sympathies are more easily gained where judicious appeals are made to the eye as well as the understanding.

*An Elementary Practical Book for Learning to Speak and Write the Spanish Language.* By J. Girard. New York: Collins & Brother. 1848.

A VALUABLE introductory manual, dedicated by the author to his pupils—an application to the Spanish of the method now generally in use for the learning of the French and German languages, by which the student is made familiar with the sounds, spelling, and construction, much as he learns his mother tongue.

*The Poetical Works of Martin Farquhar Tupper.* Phila.: H. F. Annens. 1849.

ANOTHER proof of the American popularity of the author of Proverbial Philosophy. It is the fullest collection of the minor poems, including Geraldine, the continuation of Christabel. The edition is a neat pocket one.

*The French Revolutions, from 1789 to 1848.* By J. W. Redhead. Vol. 1. Boston: Gould, Kendall & Lincoln. 1848.

A VALUABLE narrative, in which the author has sought to give an "impartial, demonstrative, and exact" account of the acts done and the influences at work in this remarkable period—a study which at the present moment has all the interest of a consummate drama. We may test the philosophy in every week's newspaper. A note, ethnographic and historical, attached to the Preface, is a remarkable instance of historical condensation.

*The American Gentleman's Every Day Hand-Book.* Philadelphia: H. F. Annens. 1849.

THIS volume strikes us as being more comprehensive than any we have seen of its class. Our American gentleman is taken up at school, where the occasion arises for writing his first letter; that is, a draft on the parental generosity for cakes or apples—next, on emerging into manhood, his true-love is cared for, not only if it run smooth, but if it meet crag and whirlpool in the shape of obdurate parents or guardians. We would suggest for the next edition, a series of Sonnets, constructed so that the beloved's name could be inserted whether long or short without damage to the poetry. He is next started in business, and the usual contingencies

of life provided for. His morals and manners are next looked after. From the high tone of this section we were not prepared for the next—on the Interpretation of Dreams—but on looking into it we found an interesting introduction, with several good stories and quotations. The American gentleman must not only carry this book throughout life in his pocket by day, but have it near his pillow at night, so that he may unravel his dreams ere their connexion is broken by the shock of getting up on a frosty morning. The compiler's services do not even end here, for we have in the concluding portion a collection of Songs, with which our gentleman, if he have the voice, can enliven and embellish his hospitalities and gain quite a good after-dinner reputation. If the profession of a "diner out" was as well established here as in England, we might thank our "guide, philosopher, and friend," not only for providing for our sleeping and waking wants, but for that daily necessity and pleasure—a good dinner. Who would not be glad to have such a boon companion as our gentleman on his dinner list? Among the songs we noticed one, "When this Old Hat was New," which is nothing but a plagiarism on the fine old song, "When this Old Cap was New." We should rather have had the old one, as we should prefer the old cap with its slouchy comfort to the old hat of questionable gentility. Who cares for an old hat, who keeps one if he can get fifty cents for it when he buys his new one? As for the letters, we were struck with the elegant brevity of the "Hint for the Payment of a Small Debt," though the formation of a note how to avoid a loan or a payment might be more to the purpose:—

MY DEAR SIR:—Being at present rather short of ready cash, I am induced to remind you that I have in my possession your I. O. U. for the sum of —. I need say no more, but that I hope to hear from you, if convenient, by return of post, and remain

My dear sir,  
Yours most sincerely, —.

#### NEW HITS AT AUTHORS.

A GOOD humored satire is in preparation for the amusement of the town, and will be shortly issued from the press, entitled, "A Fable for the Critics." As everybody likes to see what is said of himself or herself in print, there is already considerable curiosity in agitation to know what it is all about. From a loose proof sheet put in our hands, we give a specimen or two of the puns and the descriptions.

#### DAPHNE TREEIFIED.

PHŒBUS, sitting one day in a laurel-tree's shade,  
Was reminded of Daphne, of whom it was made,  
For the God being one day too warm in his wooing,  
She took to the tree to escape his pursuing;  
Be the cause what it might, from his offers she shrunk,  
And Ginevra-like, shut herself up in a trunk;  
And, though 'twas a step into which he had driven her,  
He somehow or other had never forgiven her;  
Her memory he nursed as a kind of a tonic,  
Something bitter to chew when he'd play the Byronic,  
And I can't count the obstinate nymphs that he brought over,  
By a strange kind of smile he put on when he thought of her.  
"My case is like Dido's," he sometimes remark'd,  
"When I last saw my love, she was fairly embark'd;  
Let hunters from me take this saw when they need it,  
—You're not always sure of your game when you've tree'd it."



Just conceive such a change taking place in  
one's mistress!  
What romance would be left?—who can flatter  
or kiss trees?  
And for mercy's sake, how could one keep up  
a dialogue  
With a dull wooden thing that will live and  
will die a log,—  
Not to say that the thought would for ever in-  
trude  
That you've less chance to win her the more  
she is wood?  
Ah! it went to my heart, and the memory still  
grieves,  
To see those loved graces all taking their leaves;  
Those charms beyond speech, so enchanting but  
now,  
As they left me for ever, each making its bough!  
If her tongue had a tang sometimes more than  
was right,  
Her new bark is worse than ten times her old  
bite."

There is a portentous description of a  
well-meaning bore, probably a hit at ———  
but it is so perfect a transcript of the origi-  
nal, whoever he is, that it really makes us  
uncomfortable as if we were in his presence.  
For a pair of opposites, we have the sketch-  
es of Dana and Cooper: which of course are  
to be taken with the usual grains of allow-  
ance for satirical purposes.

THE AUTHOR OF "PAUL FELTON."

"Here comes Dana, abstractedly loitering  
along,  
Involved in a paulo-post-future of song,  
Who'll be going to write what'll never be writ-  
ten  
Till the Muse, ere he thinks of it, gives him  
the mitten,—  
Who is so well aware of how things should be  
done,  
That his own works displease him before they're  
begun,—  
Who so well all that makes up good poetry  
knows,  
That the best of his poems is written in prose:  
All saddled and bridled stood Pegasus waiting,  
He was booted and spurred, but he loitered de-  
bating,  
In a very grave question his soul was immersed,—  
Which foot in the stirrup he ought to put  
first;  
And while this point and that he judicially  
dwelt on,  
He, somehow or other, had written Paul Fel-  
ton,  
Whose beauties or faults, whichever you see  
there,  
You'll allow only genius could hit upon either.  
That he once was the Idle Man none will de-  
plore,  
But I fear he will never be anything more;  
The ocean of song heaves and glitters before  
him,  
The depth and the vastness and longing sweep  
o'er him,  
He knows every breaker and shoal on the chart,  
He has the Coast Pilot and so on by heart,  
Yet he spends his whole life, like the man in  
the fable,  
In learning to swim on his library-table.

COOPER.

"Here's Cooper, who's written six volumes  
to show  
He's as good as a lord: well, let's grant that  
he's so?  
If a person prefer that description of praise,  
Why, a coronet's certainly cheaper than bays;  
But he need take no pains to convince us he's not  
(As his enemies say) the American Scott.  
Choose any twelve men, and let C. read aloud  
That one of his novels of which he's most proud,  
And I'd lay any bet that, without ever quitting  
Their box, they'd be all, to a man, for acquit-  
ting.  
He has drawn you one character, though, that  
is new,

One wild flower he's plucked that is wet with  
the dew  
Of this fresh Western world, and, the thing not  
to mince,  
He's done nothing but copy it ill ever since;  
His Indians, with proper respect be it said,  
Are just Natty Bumpo daubed over with red.  
And his very Long Toms are the same useful  
Nat,  
Rigged up in duck pants and a sou'wester hat  
(Though, once in a Coffin, a good chance was  
found  
To have slipt the old fellow away underground).  
All his other men-figures are clothed upon  
sticks,  
The *dernier chemise* of a man in a fix  
(As a captain besieged, when his garrison's  
small,  
Sets up caps upon poles to be seen o'er the  
wall);  
And the women he draws from one model don't  
vary,  
As sappy as maples and flat as a prairie.  
When a character's wanted, he goes to the Task  
As a cooper would do in composing a cask;  
He picks out the staves, of their qualities  
heedful,  
Just hoops them together as tight as is needful,  
And, if the best fortune should crown the at-  
tempt, he  
Has made at the most something wooden and  
empty.  
"Don't suppose I would underrate Cooper's  
abilities,  
If I thought you'd do that, I should feel very ill  
at ease;  
The men who have given to *one* character life  
And objective existence are not very rife,  
You may number them all, both prose-writers  
and singers,  
Without overrunning the bounds of your fin-  
gers,  
And Natty won't go to oblivion quicker  
Than Adams the parson or Primrose the vicar.

"There is one thing in Cooper I like, too, and  
that is,  
That on manners he lectures his countrymen  
gratis;  
Not precisely so either, because, for a rarity,  
He is paid for his tickets in unpopularity.  
Now he may overcharge his American pictures,  
But you'll grant there's a good deal of truth in  
his strictures;  
And I honor the man who is willing to sink  
Half his present repute for the freedom to  
think;  
And when he has thought, be his cause strong  
or weak,  
Will risk t'other half for the freedom to speak,  
Caring naught for what vengeance the mob has  
in store,  
Let that mob be the upper ten thousand or  
lower."

#### THE AMERICAN ASSOCIATION FOR THE PRO- MOTION OF SCIENCE.

[Continued from last No.]

##### THIRD DAY.

SECTION OF NATURAL HISTORY.—DR. BROWNE  
in the chair. A paper by Mr. L. J. GERMAIN  
on the *Causes in Nature of Disruption and  
Upheaval of Superficial Strata*. Mr. Germain  
remarked that it is familiar to every one that the  
planes of the Terrestrial Equator and the plane  
of the Ecliptic, form an angle of about 23° 28'.  
Now there are two motions of the Earth (aside  
from the perturbations, viz.), its diurnal revo-  
lution around its own axis, and its annual re-  
volution about the Sun—each of which revolutions  
tends to flatten the Earth in the direction of  
their resultant force, in a plane whose direction  
is intermediate between the direction of the two,  
operating upon the crust of the earth most effec-  
tively within the limits of the Torrid Zone. It  
was this resultant centrifugal force to which  
Mr. Germain called particular attention, as the  
substance of his theory of flattening, upheavals,  
and depressions, &c., &c.

*Insects and their Musical Apparatus.*—Pro-  
fessor AGASSIZ gave an account of the Structure  
of the Phonetic Apparatus of Insects of the Order  
*Orthoptera*, particularly the Crickets. The Pro-  
fessor observed, that he had been led to these  
investigations by some very interesting remarks  
upon the Wings of the Grasshopper, in the  
Transactions of the Academy of Natural Sciences  
of this City.

The Wings of the Grasshopper have elastic  
springs by which they are folded, when in a  
state of repose.—[Prof. Agassiz proceeded to de-  
monstrate the structure of these wings on the  
black-board.] It had occurred to him that the  
same structure might be found in other insects  
also, and on investigation he had found this to be  
the fact. The same general structure is com-  
mon to all insects of the Order of Orthoptera,  
and it is a distinguishing feature of all the  
varieties of that large and interesting group.  
It is by the action and contact of these springs,  
then, that these insects produce their songs.

Prof. AGASSIZ proceeded to speak of the *Com-  
parison between Alpine and Northern Vege-  
tation*. His remarks referred principally to the  
general observations of Humboldt; but many  
facts observed on the North American Continent  
were added in confirmation of the general prin-  
ciple. Prof. A. detailed the limits and appro-  
priate regions of various trees of our own  
country. He remarked that they mostly differ  
from European species, although analogous in  
general character. All the Walnuts, he ob-  
served, are distinct from European varieties, yet  
usually resembling them.

Dr. M. W. DICKESON presented specimens of  
the "worm-tracks" adverted to yesterday. They  
excited very general curiosity, examination, and  
remark.

Prof. HALL had similar ones from New York,  
and some from Western localities. He considered  
them very interesting.

Dr. M. W. DICKESON then proceeded with  
the Report on the *Sediment of the Mississippi  
River*, prepared by himself and ANDREW  
BROWN, A.M. [These two gentlemen were ap-  
pointed a Committee, at the last meeting of the  
Association, to examine and report upon the ap-  
pearances and character of the Mississippi De-  
posit. They now reported the result of their  
investigations in detail.] The facts embodied  
have, however, in fact, been collected by daily  
observation for the last eighteen years, and con-  
tinued without intermission, with a view to this  
Report, for the last two years of that time, be-  
ginning the first of July, 1846, and ending the  
first of July, 1848, comprising a series of nota-  
tions and calculations at the several stages of  
elevation and depression of the River, while  
oscillating between high and low water tide.  
The abstract given below embraces the more  
important features of this very complete and  
valuable paper. The whole of it is too long for  
insertion; the room that is occupied by it, how-  
ever, will be found to be usefully filled.

The aggregate quantity of water discharged  
by the Mississippi is 14,883,360,636,880 cubic  
feet—equal to 551,235,579,143 cubic yards; or,  
101.1 cubic miles.

The velocity assumed for the water at the  
several stages of elevation, which constitutes an  
essential element in the calculations, is not that  
of the central current, but the mean of the lateral  
quantity, obtained by many and repeated experi-  
ments and computations, which give a mean  
amount *very sensibly less* than the central, and  
which are variable under varying conditions.  
But it must be observed, that while these sensi-  
ble variations of current exist in the lateral ex-  
pansion of the waters in the River, it has proved  
impossible to detect any appreciable difference  
of velocity in their vertical quantity. It is no  
unusual thing for *very tall trees to float down  
the deepest part of the River in a perfectly  
perpendicular attitude*—caused by their butt-  
ends being of greater specific gravity than the  
water, while their tops or upper ends are so  
buoyant as often to project as much as fifteen or  
twenty feet above the surface of the water.

They are found to be at all times transported with the same velocity as the surface current, and while they are thus floating in a vertical position, their lower ends approximate the bottom so closely that they often strike the protuberances projecting therefrom, by which they are thrown down at such angles as often to make their tops disappear below the surface until they have surmounted the obstruction; and when such is the case, they at once erect themselves as before.

The observations made by these gentlemen lead them to the conclusion that in a descending aqueous fluid there is no appreciable difference of velocity in the vertical quantity, but that it is equally the same at *top or bottom*—for the reason that the superincumbent pressure urges forward the under-stratum to the point of least resistance, with the same acceleration of speed which the incumbent water itself may have acquired.

The Mississippi Valley is found to contain a superficial area of very little short of fourteen hundred thousand square miles. The inquiry, therefore, here suggested itself, What may be the relative difference between the annual quantity of water falling into this Valley, and the annual quantity discharged out of it by the River Mississippi? It is found, by an examination of the Meteorological Register of the late Dr. H. Tooley of Natchez—that the mean annual quantity of water which falls at Natchez, is between fifty-five and fifty-six inches—but as such has been taken at the Southern extremity of the Valley it may be regarded as an over estimate for the whole area. The mean quantity is, therefore, assumed to be fifty-two inches, and then by calculation we will have 169, 128, 960,000,000 cubic feet, as the quantity which falls annually in the whole Valley, which is within a fraction of being *twelve times the quantity of that which is discharged by the River.*

[To be continued.]

### Poetry.

EVA: A SONG.

FROM THE SWEDISH.

I.  
In 'neath the sunset tree,  
Dreaming, I dream of thee,  
And the delights that we,  
Loving, might share;  
Thou, with a thought like mine,  
Gently should thus incline,  
And, in that heart of thine,  
Hold mine as dear:—

II.  
Ah! then, methinks, that joy,  
Ever to fond hearts coy,  
Led by that wandering boy,  
Love, might be ours;  
Then should delight restore,  
Fresh from its home once more,  
What made the heaven of yore,  
In Eden's bowers.

III.  
Yet, if, in fancy vain,  
Thou from this proof refrain,  
Think not that I complain,  
Hopeless though free;  
Never you doubt but Love,  
Holds still in sweetest grove,  
One dear heart, glad to prove  
Eva to me!

W. G. SIMMS.

### Music.

THE Musical Festival, at the Broadway Tabernacle, took place on Monday evening. The chief attractions of the announcements were, the first appearance of M. Maretzek, from Her Majesty's Theatre, in London, as Musical Director in this country, the performance of an Overture of his own composition, and the playing of M. Strakosch, on the pianoforte. M. Maretzek met with a warm reception from

the audience, and deserved it, were it only for the ease with which he has drilled a very mixed and unpractised orchestra to perform Beethoven's Overture to Egmont, with so much decision and steadiness. It is a great matter to have accomplished even this much in so short a space of time; and for the rest, delicacy and finish, we must have patience. As it was, this, the most interesting item in the programme, seemed to be felt, and in some degree appreciated, by the audience. M. and Mme. Laborde, whose names bore no part in the early arrangements of the concert, were added to the signers at the eleventh hour. The former sang the air from Halevy's Guido et Ginevra, which he delivered with a certain truth of feeling, but labored expression. There was too much use of his falsetto, an error in which he frequently indulges. Mme. Laborde sang "Una Voce," from Il Barbiere, in place of Signora Pico (who declined to appear, on the ground of indisposition). The scena was given with all her power and skill. We should have preferred cadences less labored, that might have accorded more with an air already ornamented, to such as were only arranged to display a series of acquired upper notes. Mme. Laborde has too fine a voice to render such practices, aids to admiration. It is, however, hard to find fault with one who is by far the best singer, at present, in the country. She sang, afterwards, an Aria from Le Pré aux Cleres, which suited better her genuine French style. To this, followed the performance, by M. Strakosch, of a Fantasia Dramatique, on airs from the Lucia, his own composition.

M. Strakosch is one of those performers whom it is difficult to class with either the romantic or classical school, simply because he is not characteristic enough to belong to one or the other. Of all the great pianists of the day, we remember none but Dreyshock to whom he bears any resemblance; and to him, chiefly in an indifferent, careless style of playing. His facility of course is great—in these days, no one can dare to be a pianist without; but a performance of less feeling and science, it has seldom been our lot to witness. The composition of this Fantasia is too flimsy to challenge criticism. The airs from Lucia were the best. That from "L'Elisir" was really nothing more than the most trifling improvisation, played with great readiness of finger. We were in hopes that the Concert-stück might redeem M. Strakosch in our eyes, as a good musician; but it proved otherwise. He treated it as an exercise for the hand, seeming to think the faster it was run through the better; in fact, his want of sostenuto power renders him incapable of doing justice to anything beyond a mere showy variation. The Concert-stück was ill played, and not well accompanied. The duet for Messrs. Strakosch and Timm consisted of nothing more than a few chords played by the latter to the variations of the former, a sort of accompaniment excellently played by Mr. Timm. Of M. Maretzek's overture, "Rizzio," we must say it shows some energy, if no genius. It follows the modern Italian school of instrumentation, mingled with the hardness, without the piquancy, of French melody; too much so, indeed, to please our ideas. The opening is particularly commonplace; but there were touches of good music in the slow interlude, which we were sorry to exchange for a noisy and not very consistent allegro. It was played with spirit, and conducted with much vigor, not to say noise, by the composer. It

was encored. The only vocal encore of the evening, was the trio from Lucrezia Borgia, sung by Truffi, Benedetti, and Rosi. Signora Truffi sang carefully, and looked charmingly. Benedetti has an energy that would annihilate a whole orchestra. He should endeavor to restrain it, especially when singing with others. It is his business to harmonize with them, not to overpower every other voice near him. Of Signor Rosi, we must say he uses his voice better in a theatre than a concert room. We will pass over the performance of the Liederkrantz, as the singers were too nervous to do justice to themselves. A simpler air than that by André, might have been more easily sung, and better liked. We can but refer to Dubrenil, Valtellina, Piamontesi, and Miss Northall, the latter of whom sang an English Ballad, which seemed to be much admired. The concert was very fully attended.

### The Drama.

MR. MACREADY.

It seems to be a solemn engagement the American people have entered into with themselves, to fall into a frenzy or a furor, at certain periodical intervals. Whatever object may happen to catch the current at its flood, is pretty sure to be borne on to fortune. At one time it is the domesticity of Miss Bremer, then it is the diabolism of Sue, the drollery of Dickens; one day it is all nature, the next all art. On the very heel of a successful engagement of that "natural actor," Forrest, we have the whirlwind raised to fill the sails of that great "artistic performer," Macready. Six months ago, Mr. Macready might have whistled for a hearing on the "merits"—six months hence his chances might be equally slender. But coming at the very nick of time, when the flurry is about to rise—when the field is bare of all other plants of promise—he is likely to have the country to himself for some time to come. For our own parts, we can scarcely think of a period when talents and accomplishments like those of Mr. Macready should not entitle him to a welcome. In all the conditions and appliances of his art, he is probably the most thoroughly-appointed performer that has ever appeared on the British stage. He has not allowed years to abate his ardor, or diminish his vigor in accomplishing himself to the last degree. His style, with all its faults and excellences, is his own; and he has, with a strong hand, through every vicissitude, sustained the profession, in his own person and performances, at the highest point of respectability. It was rumored through the town that Mr. Macready was to be ill-received, harshly rejected, because he was an Englishman, and had been involved in certain passages with an American actor. If Mr. Macready were an inferior or unworthy English actor, attempted to be palmed upon us, as has been the case more than once, as a man of mark and likelihood, we should be among the first to speak up against the imposition.

Mr. Macready is an artist in the best sense, and as such is entitled to a respectful welcome in all parts of the world. We cannot see that his differences with any other performer, American or otherwise, have anything to do with his reception in this country, unless it can be distinctly shown that he has been a party to the denial of fair play to such person in his own country. We shall judge him entirely on the grounds of art, and according as he shall be found elevating it, and advancing its permanent establishment among ourselves,



or on the other hand (which we could scarcely suppose) degrading and disparaging it, he shall receive our award.

It is to these tests that all performances among us should be brought, for by a conformity with the best of these only, can we ever hope to see the drama an object of steady regard and consideration in our community.

Mr. Macready appeared on Wednesday evening to a large audience, and was warmly received. He played with undiminished ability, and in his speech, in answer to an anonymous assailant in one of the newspapers, asked the audience "if he was superannuated." The response, of course, denoted that the anonymous doubter was in a decided minority of one.

### Miscellany.

**SHAKSPEARE'S BETROTHING RING.**—Crofton Croker, the Irish Author, lately purchased a gold ring of the age of Elizabeth, containing the letters "W. A." in an untied true love knot, which the Antiquarians have interpreted William and Anne Shakspeare. It seems a poor woman of Stratford-upon-Avon had once found it in her garden, and that it bears a marvellous resemblance to the scroll on the poet's seal ring, described in Halliwell's Life of Shakspeare, and to a similar scroll on a piece of painted glass from New Place.

**ARREST OF FERDINAND FREILIGRATH.**—This distinguished poet, who some time since took refuge in England, has been arrested at Dusseldorf, on a charge of high treason. The immediate occasion was the publication of a poem, "The Dead and the Living," reflecting on the King's conduct at the outbreak of the revolution in Berlin. His imprisonment produced great popular excitement.

**ETCHINGS BY VICTORIA AND PRINCE ALBERT.**—A collection of one hundred etchings, by these royal personages, will soon be opened in England. The subjects are family portraits from the life, sketches of favorite dogs, copies from old and rare engravings, &c. The first bear date 1840. Says an English paper:

"There are among them several portraits of the princess royal, taken from life by her majesty, previously to her being weaned; and, up to a more mature period, representing her royal highness in the arms of her nurse, playing and rolling on the carpet with her doll and other toys, amusing herself with the Prince of Wales, and portraying other domestic and interesting scenes in the royal nursery."

**A LOVE POEM BY JOHN WESLEY.**—The Literary Gazette has a notice, written in very questionable taste, of a pamphlet, in which some one has dug up a love affair of John Wesley's. It contains a poem by him, the first stanza of which strikes us as having some of the glow of the great religious poets of the 17th century:—

"I saw her run with winged speed  
In works of faith and labouring love;  
I saw her glorious toil succeed,  
And showers of blessings from above,  
Crowning her warm effectual prayer,  
And glorified my God in her."

**SELLING OUT A SCULPTOR.**—We find in the Literary Gazette a story of an action brought by a sculptor, Mr. Clarke, of Manchester, against an unsympathizing landlord, for selling off his effects in his absence for arrears of rent. Property worth £400 was sacrificed for £60.

"In proof of the manner in which the pro-

perty was sold, it was sworn, we are told, that the bust of John Wesley was put up as that of Voltaire; Sir Charles Bell as Deaf Burke; a cast of Chantry was described as the 'Bald-headed chap;' and one of Raffaele as the 'Long-haired show-boy.' An intelligent jury returned a verdict, that no rent was due, and that the value of the property taken was £275, which entitles the plaintiff to £550, being double the amount."

**OTHELLO IN HELL, BY ONE IN THE RANKS,** is the startling title of a new poem, lately published in England. From the specimen we have before us in the Athenaeum, we should infer, as well as from his title, that the "ranks" from which the poet hails are in the same uncomfortable position in the poetic inferno as that in which he has placed the murderous Moor. Our poet thought Shakspeare had not "piled up the agony" sufficiently even in Othello, so he kindly does it for him in this wise—

*The borders of hell—Othello sleeping on a low couch.*

*Enter First Fiend.*

First Fiend. Othello, to torments wake!

*[Fiend walks round Othello, pointing at him.]*

*Enter Second Fiend.*

Second Fiend. Murderer! revengeful murderer!

Wake, wake to burn in hell!

*[Walks round Othello, pointing at him.]*

*Enter Third Fiend.*

Third Fiend. Condemned man of passion, sleep

No longer—thy peace is ended.

Torture, to be never ended,

Must begin.

*[Walks round Othello, pointing at him.]*

*Enter Fourth Fiend.*

Fourth Fiend. Food for devils! Ah, ah! Mr. Thella,

Here you are, boy! The Turks are drowned,

And Thella must be burned.

Wake, salamander!

*[Fiend strikes Othello, and walks round.]*

*Enter Fifth and Sixth Fiends, running. They suddenly stop in front of Othello—the whole stand still and sing.*

Blow high, blow high, blow high!

Blow, blow, blow!

Rise, rise the boil of hell!

*[All walk round, singing.]*

Blow, blow, blow!

Rise, rise the boil of hell!

Blow, blow, blow!

Rise, rise the boil of hell!

We recommend it as a better Othello for the fustian school of Shakspearian actors. But our poet can also "roar you as 'twere any nightingale." Not content with adding a sixth act to one of the great dramatist's masterpieces, he here enters the lists against our own Shippey. Hear him on little Josey:

Take care of my Josey,

My own little Josey,

The sweetest of babies he's mine;

O where shall we put him

But somewhere on earth?

He's earthy himself, but there never

Was earth formed so lovely as Josey.

AFTER the example of their Parisian brethren, the Artists of Belgium have petitioned the Government that the committees to whom is intrusted the decision as to whether a work of Art shall be entitled to a place in the Annual exhibition, and which was formerly appointed by the government, should henceforth be elected by the artists from their own body. This has been granted, and the new exhibition has just been opened, with great success, under their auspices.

THE readers of Tasso will be pleased to hear that a statue of his great hero, Godfrey of Bulloigne, has recently been erected and "inaugurated" at Brussels.

### Publishers' Circular.

A CARD.

MESSRS. EVERT A. & GEORGE L. DUYCKINCK having purchased all the title and interest of Osgood & Co., in the *Literary World*, the firm

of OSGOOD & Co. was dissolved on the thirtieth day of SEPT., 1848, with the issue of the number (No. 87) bearing that date.

Subscribers and advertisers in arrears for the current year, are requested to make prompt payment to *Messrs. Duyckinck* (who are authorized to receipt for the same), as it is desirable that the accounts should be closed without unnecessary delay.

OSGOOD & CO.,  
157 BROADWAY.

The undersigned, with the present number of the "Literary World," enter upon its publication. All letters and communications are requested to be addressed, "Publishers of the Literary World, 157 Broadway."

**TO THE TRADE.**—To render the weekly list of American publications as complete as possible, it is desirable that publishers should forward *early* copies of new books, or at least the title-pages, to the office, 157 Broadway. Books sent for review will thus receive the earliest acknowledgment, and be promptly noticed in the critical department. Announcements of forthcoming books, facts relating to the sale of the publications of Advertisers, will be found in the "Publisher's Circular."

**TO ADVERTISERS.**—As it is important that the "Literary World" should go to press early, to meet the demand of news-agents for distant places, it is necessary that all new advertisements should reach the office of publication not later than 5 P.M. on Monday of each week.

### RATES OF ADVERTISING.

One Square of 18 lines, each insertion,	75
One Column, " " "	4 00
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Payments to be made in advance.

ADVERTISERS BY THE YEAR, occupying more space than agreed for, will be charged at the same rate for the extra matter; and no allowance will be made when advertisements are not sent to occupy or fill the space engaged.

TO CHANGE AN ADVERTISEMENT, specific directions must be written upon the one to be substituted, in order to avoid mistakes.

TO WITHDRAW AN ADVERTISEMENT notice must be given to the Publishers the week beforehand.

E. A. & G. L. DUYCKINCK, Publishers,  
157 Broadway.

### ANNOUNCEMENTS.

THE literary novelties projected by the Messrs. Harper, and designed for immediate publication, include the following:—Professor McClintock's First Book in Greek, containing a full view of the forms of words, with vocabularies and copious exercises in the method of constant imitation and repetition, &c. This admirable new series of School Classics seems to be rapidly coming into repute with our colleges and establishments of learning. The First Book in Latin has many advantages for facilitating the pupil's acquisition of that language: its plan is well chosen, lucid, and comprehensive. A new volume of Prof. Loomis's Mathematical Series is also on the eve of appearing, entitled, Elements of Plane and Spherical Trigonometry, with their application to Mensuration, Surveying, and Navigation. Dr. Anthon has also just issued an annotated edition of Xenophon's Memorabilia of Socrates, uniform with the extended and widely-popular range of his College and School Classics. This volume is enriched by the combined resources of Modern European Scholarship, with the valuable experience and eminent abilities of its distinguished editor. Professor Anthon has in hand a new work on Classical and Ancient Geography, which is, we believe, to be accompanied by an Atlas. Such a work has long been

much needed, the work by Butler having become obsolete. A new and revised edition is in press, of Professor Upham's *Life of Faith—Sacred Meditations—The Interior Life—Life of Madame Adorna*. These works, devoted to some important theological topics, including the doctrine that spiritual perfection is attainable in the present life, &c., are already well known to the religious world. The volume entitled "*The Interior Life*," has already reached the ninth edition, and the others have also been proportionably popular. The same publishers have also nearly ready a new work on Practical Book-keeping, which is said to embody some important new features in this essential branch of commercial science; the author is Mr. P. Duff. Two capital new works of fiction are also about to be issued immediately from the same press—one entitled *The Discipline of Life*—the other, *Rose, Blanche, and Violet*,—by Lewis, author of a *History of Philosophy*. Mr. Jacob Abbott has just issued the first of a series of popular biographies—*Life of Mary Queen of Scots*.

D. APPLETON & Co.'s publication of "*The Women of the Bible*, delineated in a series of sketches of Prominent Females mentioned in Holy Scripture, by Clergymen of the United States, illustrated by Eighteen Characteristic Steel Engravings, edited by Jonathan M. Wainwright, D.D.," is nearly ready. Also, from the same house—*Home and its Influence*, by Lady Adela Sidney, from the second London edition, 1 vol., 12mo.; *Sadness and Gladness, a Tale*, by the author of *Home and its Influence*, 1 vol., 12mo.; *The Republic of the United States of America, its Duties to Itself and Relations to other Countries*, embracing also a review of the late War with Mexico, and those measures which have characterized the Democracy of the Union, &c.; *Gothic Architecture applied to Modern Residences* (Part I. nearly ready); *Ellen Middleton, a Tale*, by the author of *Grantley Manor*, 1 vol., 12mo.

CHAS. S. FRANCIS & Co. have in press—*The Poems of Samuel Taylor Coleridge*, complete in one vol., 12mo., reprinted from Pickering's edition, with an Introductory Essay on his Life and Writings; *Select Poems of William Wordsworth*, with a Preliminary Essay from Thoughts on the Poets, by H. T. Tuckerman, Esq., 1 vol., 12mo.; *Tales from Shakespeare*, by Charles and Mary Lamb, with forty wood engravings; *Hans Andersen's Story Book for Children*, illustrated; *Mrs. Hoffman's "Officer's Widow," "Merchant's Widow,"* and "*Clergyman's Widow*," forming three additional volumes of Francis & Co.'s "*Little Library*."

The new announcements of GEORGE P. PUTNAM, 155 Broadway, are:—*A Fable for the Critics*, a new satirical Poem, 12mo.; *Salamander, a Christmas Allegory*, by Mrs. E. Oakes Smith, illustrated by Darley, 12mo.; *The Book of Dainty Devices; Lays of the Western World*, comprising original contributions by Bryant, Herbert, Mrs. Osgood, Mrs. T. C. Howe, Mrs. Embury, Miss Pindar, &c., illuminated in a superb manner, with borders, &c., by T. W. Gwilt Mapleson, Esq.—small folio, antique morocco; *Bayard Taylor's Poems and Ballads*, including the *California Ballads*, 12mo.; *The Life, Letters, and Literary Remains of Thomas Cole*, by Rev. Louis L. Noble, his executor, 2 vols. 8vo.; *Poems by the Rev. Ralph Hoyt*, small 4to, with woodcut engravings; *The Life of Mohammed*, by Washington Irving, uniform with the new edition of his works (*in January*); *The Life and Voyages of Columbus*, by Washington Irving. Vol. I. (*in November*); *The First of the Knickerbockers, a Romance of the Early History of New York*, dedicated, by Permission, to Washington Irving, Esq.; *The Child of the Sea*, and other Poems, by Mrs. S. Anna Lewis, 12mo.; *The Oregon Trail, or Life among the Indians of the Rocky Mountains*, by Francis Parkman, jun., Esq.

"*The First Prayer in Congress*," an excellent mezzotint engraving by J. Neale, from the picture by T. H. Matteson, has been published

with such success, that it has determined the publisher to make it the commencement of a series of similar subjects. We have as yet had but few original engravings published in this country.

"*The Columbian Drawing-Book*," by W. B. Shattuck, is published by Bradley & Anthony, Cincinnati, an excellent elementary work of instruction from the West. We perceive by the preface, that the author makes special reference to instruction in ornamental drawing and design, a subject worthy of being treated at length. Our manufacturers are now dependent entirely upon foreign patterns.

Goupil, Vibert & Co. have for sale an admirable steel engraving, from the bas-relief of Adam Salomon, of Lamartine, which was taken from life a short time since.

Leutze's fine picture of Columbus returning in chains, is now being engraved in mezzotint, and will shortly be published by E. Anthony. This is one of the best works of the painter, and that to which he owes more than any other, his high reputation. The engraving from Mount's picture, *The Force of Music*, is nearly ready. It will be executed in the first style of lithography, in a manner worthy of the painter. We refer our readers to the notice in our advertising columns.

Among the late European engravings received by Messrs. Goupil, Vibert & Co., we notice—*Undine*, a charming mezzotint, from the original by Muller, now in their Gallery in the Lafarge Building, 289 Broadway; *Anjourd'hui et Demain*, from the beautiful pictures by Landelle, also forming part of their collection; *Paul et Virginie*, a new and beautiful series of this never-tiring subject for French artists; a fine pair of lithographic studies, entitled *Sappho and Erigone*, and other excellent Studies of Heads, by Lasalle.

The Ruby, an annual for 1849, published by Carey & Hart, Philadelphia, has engravings from some of the best works of Huntington, Page, Mount, and other well-known artists, executed in a style worthy of the painters. It is at once beautiful and cheap.

#### LIST OF BOOKS PUBLISHED IN THE UNITED STATES FROM 30TH SEPT. TO OCT. 6TH.

- ABBOTT (JACOB).—*History of Mary, Queen of Scots*, with engravings. 18mo. pp. 286 (Harper & Brothers).
- AMERICAN FEMALE POETS (THE), with Biographical and Critical Notices, by Caroline May, with Portrait and Vignette. 8vo. pp. 532 (Phila.: Lindsay & Blackiston).
- ANTHON.—*Xenophon's Memorabilia of Socrates*, with English Notes, Critical and Explanatory, the Life of Socrates, &c., by Charles Anthon, LL.D. 12mo. sheep extra (Harper & Brothers), \$1 25.
- ARABIAN NIGHTS' ENTERTAINMENTS, with Notes by Lane, illustrated by Harvey, Part 7 (Harper & Brothers), 25 cts.
- BUDS AND BLOSSOMS for the Young, by Mrs. Hughes, with numerous illustrations. 24mo. pp. 205 (Phila.: Lindsay & Blackiston).
- CHAMBERS'S EDUCATIONAL COURSE, enlarged and improved by D. M. Reese, M.D.
- Elements of Chemistry, with illustrations, by D. B. Reid, M.D., F.R.S.E.
- Elements of Drawing and Perspective. By John Clark.
- Elements of Geology. By David Page.
- Elements of Natural Philosophy, in three parts. From the last Edinburgh Ed.
- Elements of Physiology, in two parts. By Dr. G. Hamilton.
- The Elements of Zoology; or, Natural History of Animals.
- Treasury of Knowledge, in three parts. By W. & R. Chambers (A. S. Barnes & Co., 51 John st., New York, and H. W. Derby & Co., Cincinnati).
- COPLAND.—*Dictionary of Practical Medicine*. Pt. 20 (Harper and Brothers), 50 cts.
- KIRWAN.—Reply to the Rt Rev. Bp. Hughes, R.C.Bp. of New York. 1 vol. 18mo. (Leavitt, Trow & Co.)
- MAYHEW.—*The Image of his Father; a Tale of a Young Monks*. By the Brothers Mayhew. Illustrated by Phiz. 2d ed. (Harper & Brothers) paper 50 cts.; bd. 75 cts.
- POTTLETON LEGACY (THE); a Romance. By Albert Smith. No. 1, 8vo. (Carey & Hart).
- SARTORIUS.—*The Person and Work of Christ*. By Ernest Sartorius, D.D. Translated by Rev. O. S. Stearns, A.M. 12mo. pp. 161 (Boston: Gould, Kendall & Lincoln).
- THEOLOGICAL AND LITERARY JOURNAL. Edited by David N. Lord. No. 2, October, 1849 (New York F. Knight).

WOMEN OF THE SCRIPTURES (THE). Edited by Rev. H. Hastings Weld. With 12 illustrations, engraved on steel by Sartain, from original designs by Rossiter. Royal 8vo. pp. 340 (Phila.: Lindsay & Blackiston).

ZOOLOGY.—Elements of; or, Natural History of Animals. Chambers's Educational Course. 3d Am. ed. 12mo. (A. S. Barnes & Co.)

#### NEW WORKS, PUBLISHED IN LONDON, FROM AUGUST 14TH TO SEPT. 1ST.

- AFFECTION, a Tale of the Times. 3 vols. post 8vo. pp. 934, bds. 31s. 6d.
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